# PORTFOLIO

Zeno Kraus | 2025

## *Letter of Intent*

My name is Zeno Kraus, and I completed my Bachelor's thesis in June 2024 at the Institute of Experimental Architecture at the University of Innsbruck under Karolin Schmidbauer. I am now eager to deepen my architectural practice in an environment that challenges me to critically examine both the conceptual and practical aspects of architecture. Seaking for a research-driven, interdisciplinary approach where theory, design, and responsibility intersect in ways that align with my goals and intellectual curiosity.

Architecture, in my view, is a spatial practice deeply intertwined with political, social, and material realities. It is both an intellectual and ideational construct that must remain responsive to the economic, political, and social forces shaping our world. I am particularly drawn to how architecture can make systemic conditions visible, whether ecological, structural, or social, and open up new ways of engaging with space. My work is centered on responding to these conditions, especially in contexts of inequality and exclusion, using design as a tool for enabling access, participation, and shared experience.

In my recent projects, I have explored the relationship between atmosphere, construction, and the communication of architectural ideas. Through model-making, material studies, and iterative processes, I test how abstract concepts can be translated into tangible, inhabitable forms. I am especially interested in how spatial sequences and material choices influence perception, movement, and use.

Material exploration is central to my practice. I work across both analog and digital methods, combining traditional craft with contemporary technology. This allows me to address sustainability by drawing from both innovative solutions and existing knowledge. I view circularity and care in construction as essential design challenges, not limitations, and am committed to integrating these principles into my work.

I look forward to being challenged, to push my practice beyond its current boundaries, and to engage with new perspectives. I am eager to contribute to a firm that encourages intellectual curiosity, experimental design, and critical reflection on the world we build. The opportunity to engage in a community that fosters open exchange and innovation is exactly the environment I seek to advance my architectural thinking and practice.

Zeno Kraus | 03/06/2000
Kapuzinergasse 7, 6020 Innsbruck
zeno@phk28.de
+49 151 6428497

## *CV*

### Education

**University of Innsbruck** 10/2021 - 03/2025
Bachelor`s Degree in Architecture

**MCI Management Center Innsbruck** 09/2020 - 07/2021
Mechatronics

**FOS/BOS Augsburg** 09/2016 - 07/2019
Graduation/Abitur from Highschool/Gymnasium

**WKR Schondorf** 09/2013 - 07/2016
Secondary School Schondorf

**Ammersee-Gymnasium** 09/2010 - 07/2013
Secondary School Diessen

**Carl Orff Grundschule** 09/2006 - 07/2010
Elementary School Diessen

### Experience

**phk28** 07/2024 - present
Interior Design

**Alpha Modellbau GmbH** 09/2019 - 12/2019
Model Making

**gz[media]** 09/2016 - 02/2017
Graphic Design

**Technicon Design Deutschland GmbH** 07/2015
Industrial Design

| Digital Skills | | Practical Skills | | Language | |
|---|---|---|---|---|---|
| | | | | German | Native |
| Rhino | ●●● | 3D-Printing | ●●● | English | C1 |
| Grasshopper | ●○○ | CNC router | ●○○ | Spanish | B1 |
| Blender | ●●○ | Wood working | ●●○ | | |
| Adobe Illustrator | ●●○ | Metal working | ●○○ | | |
| Adobe InDesign | ●●○ | | | | |
| Adobe Photoshop | ●●○ | | | | |
| Adobe Lightroom | ●●● | | | | |
| Adobe Premiere | ●●○ | | | | |
| Archicad | ●●○ | | | | |
| Orcaslicer | ●●● | | | | |

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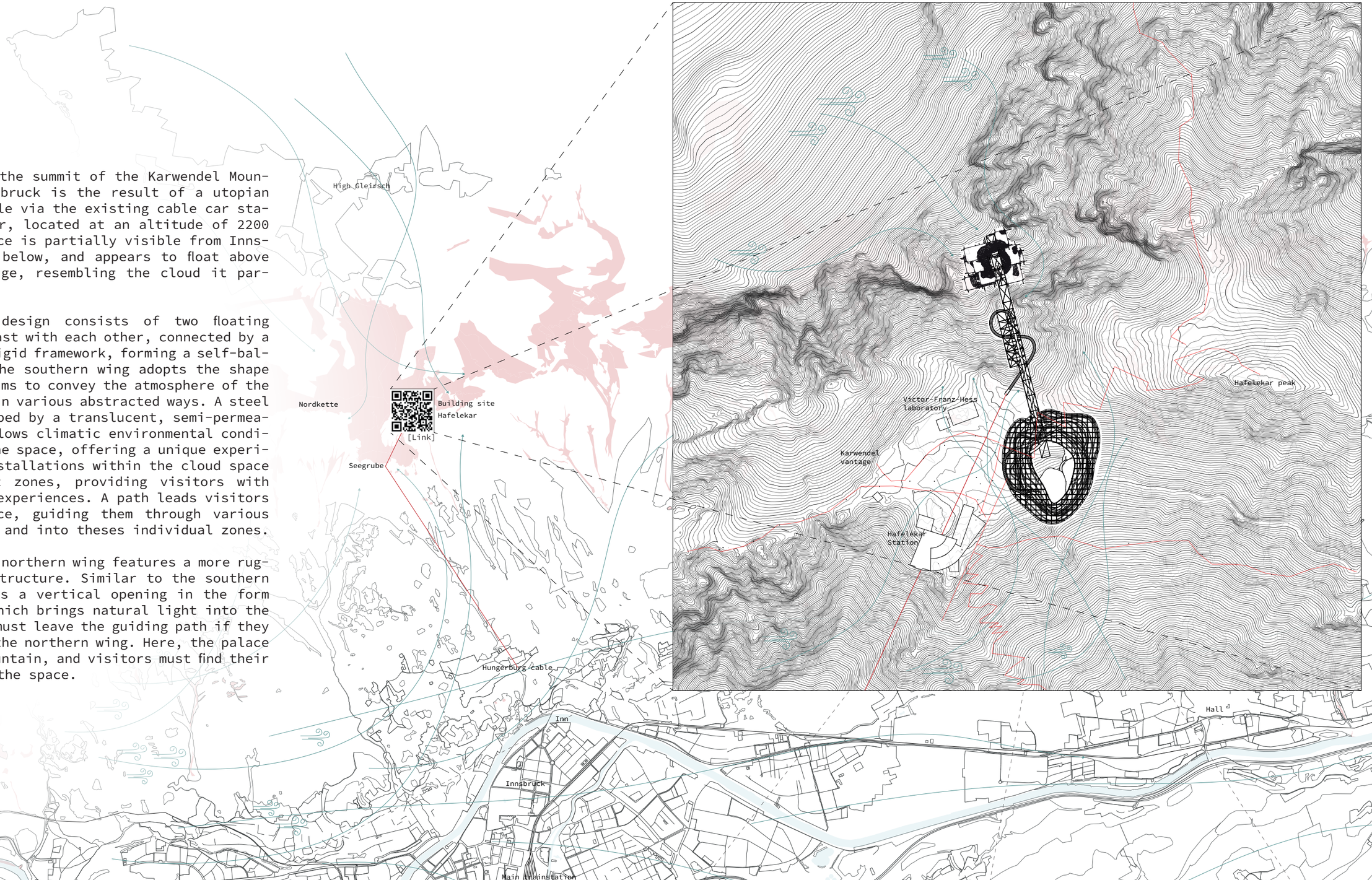
# Cloudscape Utopia | studio Schmidbaur | 2024

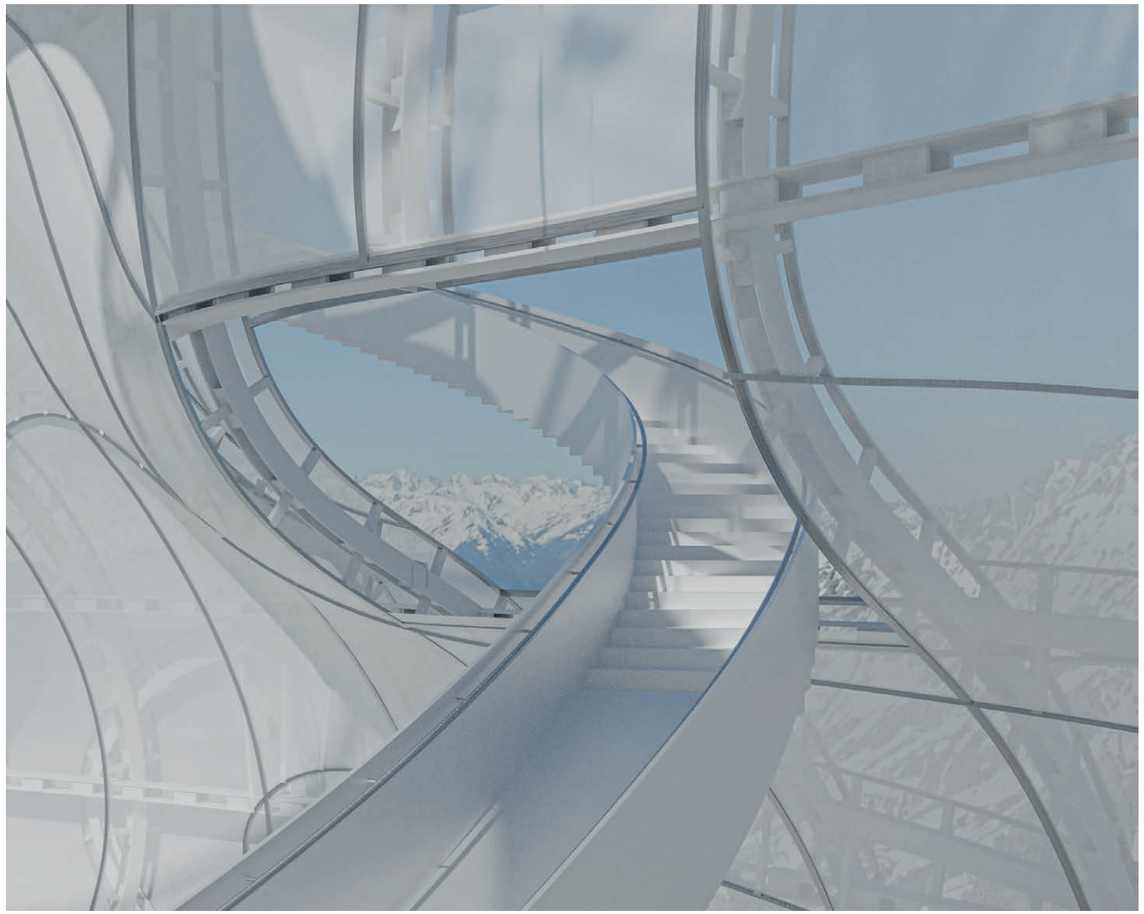
**Partner: Matthis Merz**

The palace atop the summit of the Karwendel Mountains above Innsbruck is the result of a utopian vision. Accessible via the existing cable car station at Hafelekar, located at an altitude of 2200 meters, the palace is partially visible from Innsbruck, the city below, and appears to float above the mountain ridge, resembling the cloud it partially portrays.

The conceptual design consists of two floating wings that contrast with each other, connected by a T-shaped, semi-rigid framework, forming a self-balancing system. The southern wing adopts the shape of a cloud and aims to convey the atmosphere of the sky to visitors in various abstracted ways. A steel skeleton, enveloped by a translucent, semi-permeable membrane, allows climatic environmental conditions to enter the space, offering a unique experience. Various installations within the cloud space create different zones, providing visitors with diverse sensory experiences. A path leads visitors through the space, guiding them through various elevation levels and into theses individual zones.

In contrast, the northern wing features a more rugged, geometric structure. Similar to the southern wing, it includes a vertical opening in the form of a skylight, which brings natural light into the space. Visitors must leave the guiding path if they wish to explore the northern wing. Here, the palace adapts to the mountain, and visitors must find their own way through the space.

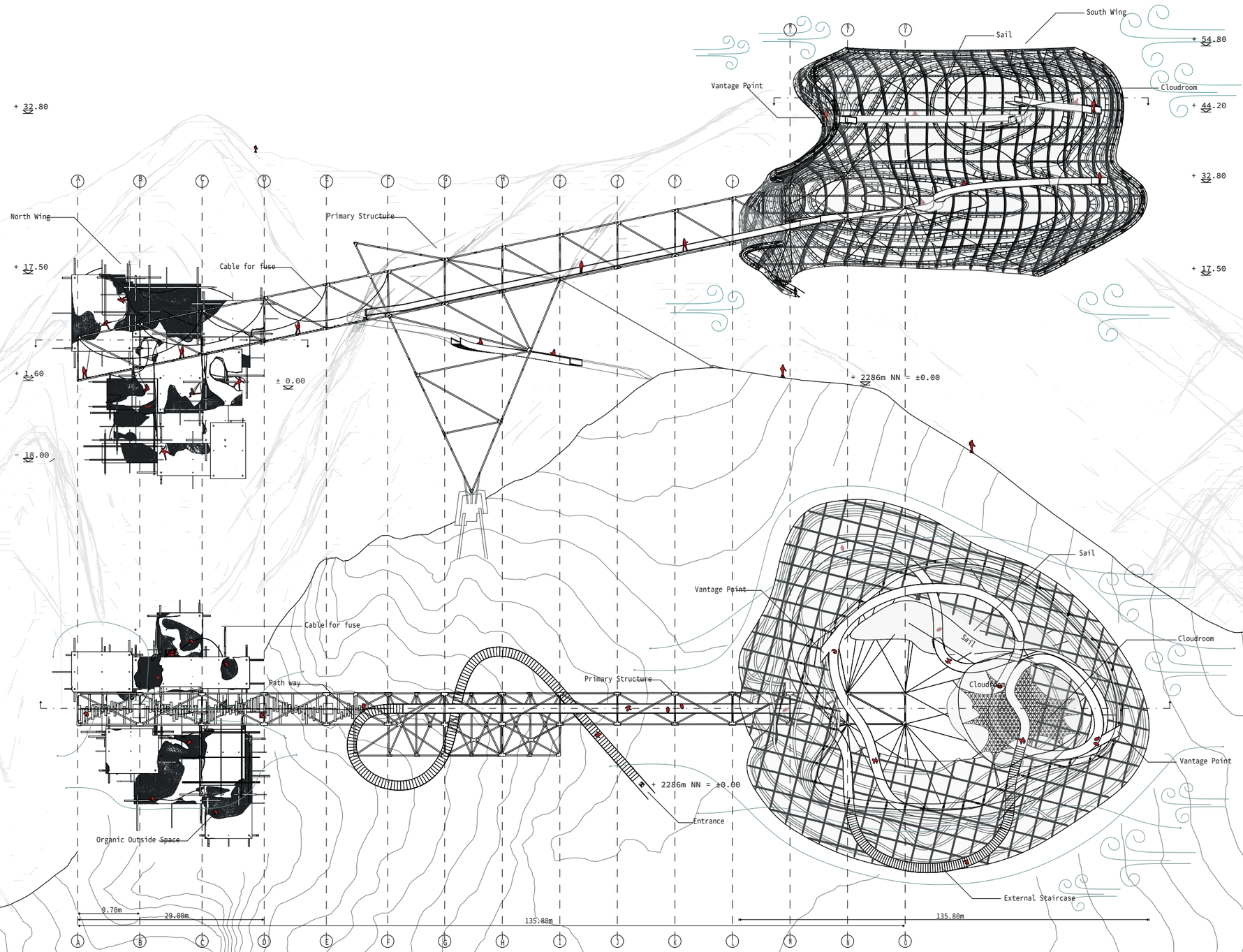




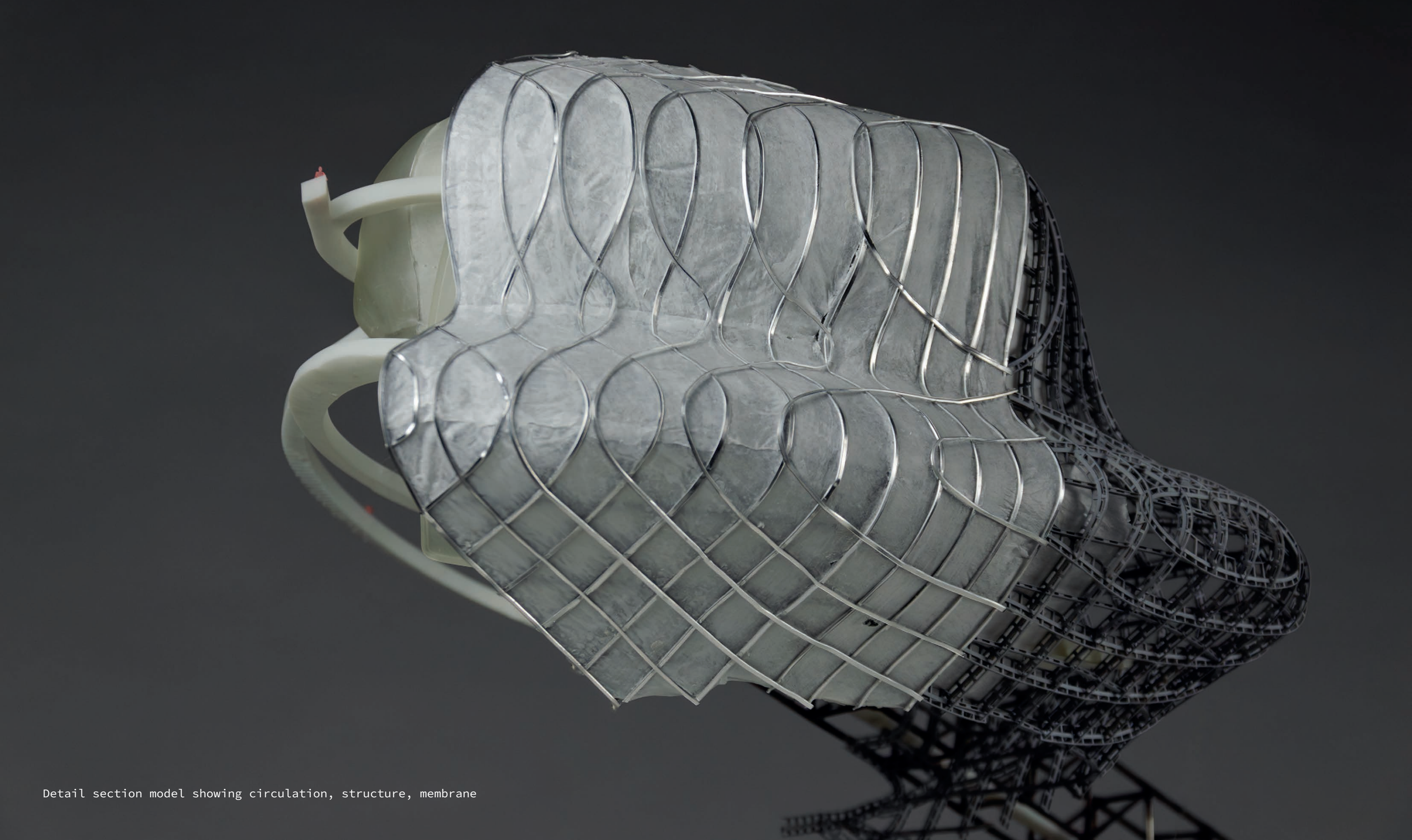
View on Karwendel in winter

View on Innsbruck at night

# Section | Floorplan

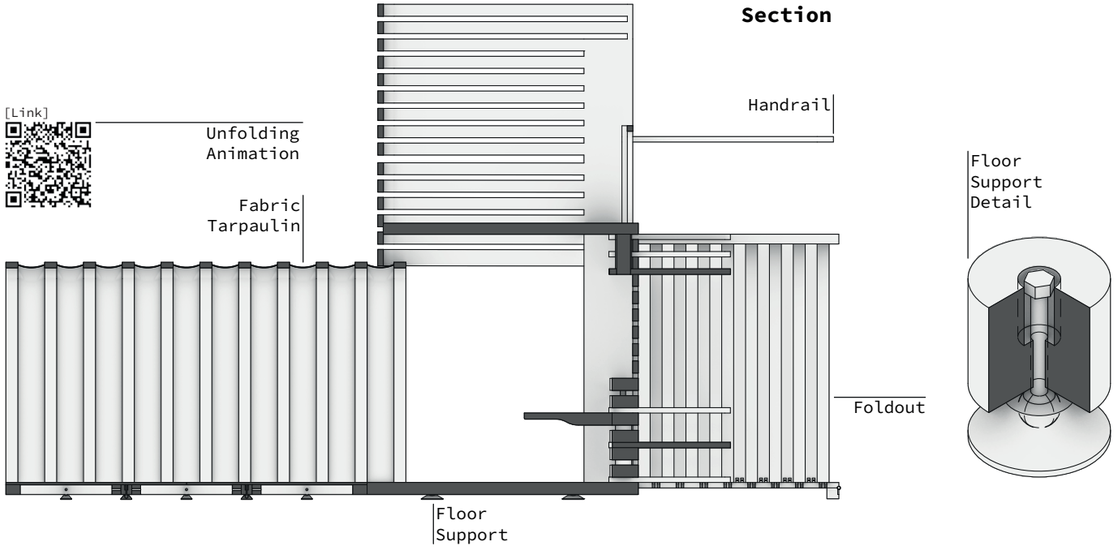


Hafelekar
Seegrube
Hungerburg
Innsbruck
Valley station
Middle station
Mountain station
Patscherkofel

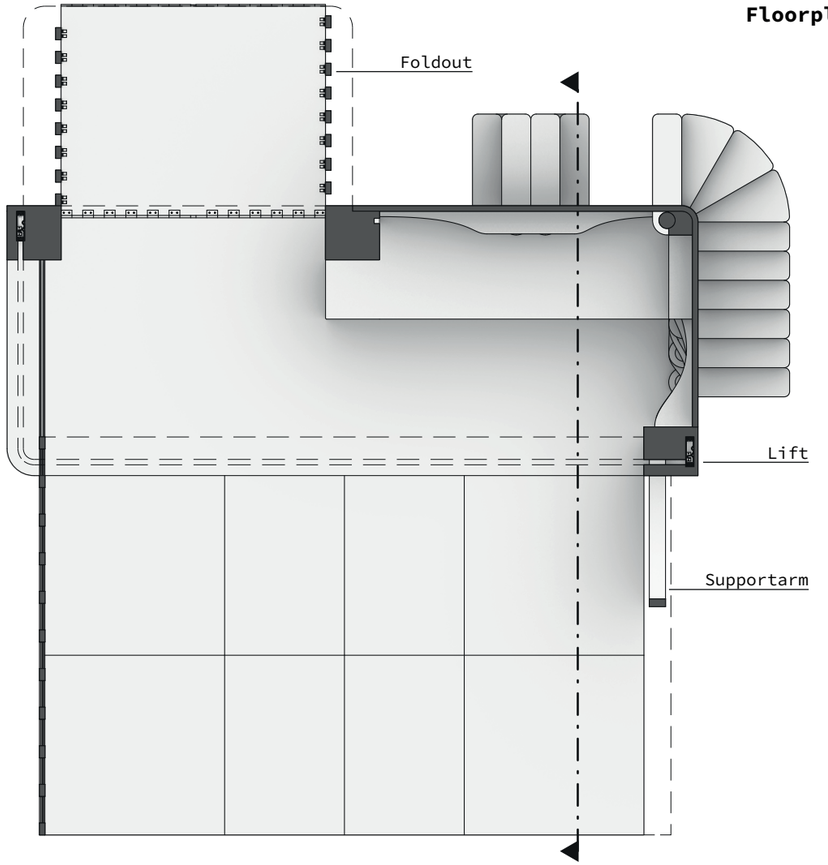


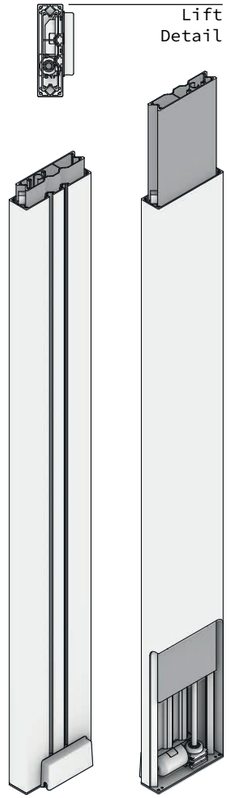
Detail section model showing circulation, structure, membrane

## Section

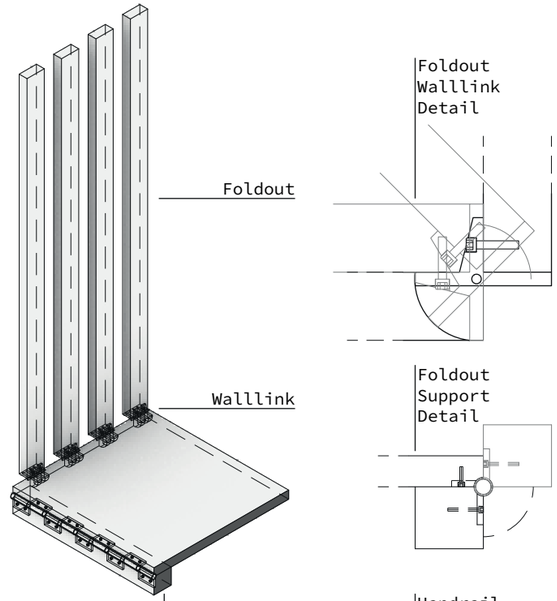


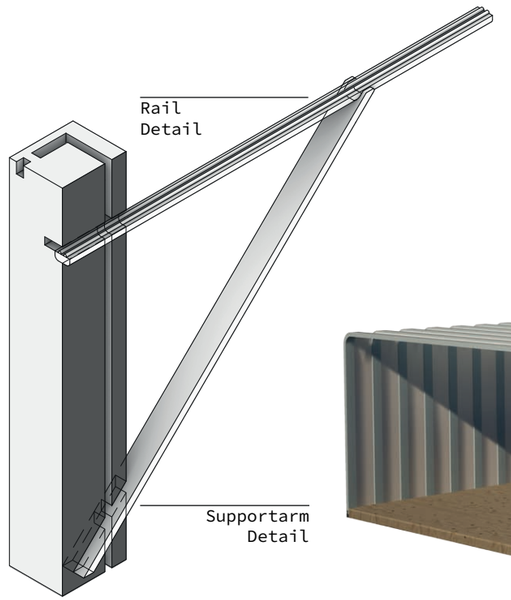

## Floorplan



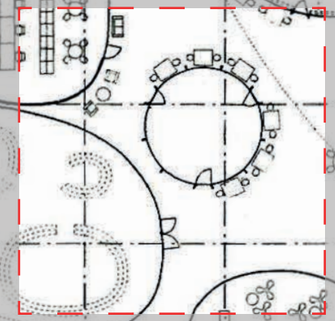



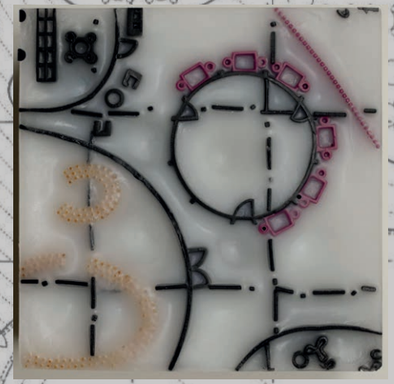

LINELAB is a foldable, compact, and fully self-contained workshop unit. The mobile space is all about creativity, experimentation and exploring materials. Children and young people are encouraged to unleash their creativity and express their ideas in various forms. Whether it's building models, painting pictures, making sculptures or designing prototypes, they have the freedom to make their own choices and discover their individual skills. During the workshop, the children not only learn craft skills, but also important concepts such as problem solving, critical thinking and teamwork. They learn to plan their ideas, experiment and make adjustments to achieve the desired result. These experiences boost their confidence and encourage them to explore their creative abilities further. The workshop space serves as a place for experimentation and discovery. Here, mistakes can be made and learned from. All of this is inside a tight package which can be easily moved and assembled whereever its needed, giving the maxium space to the participants.

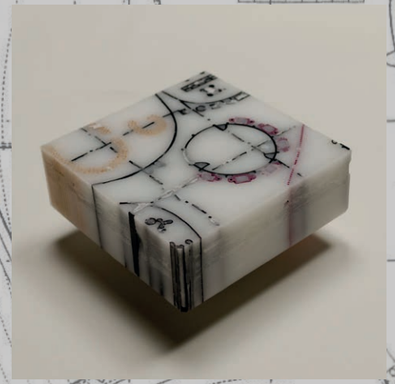


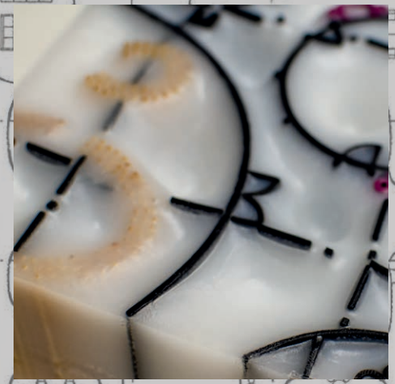



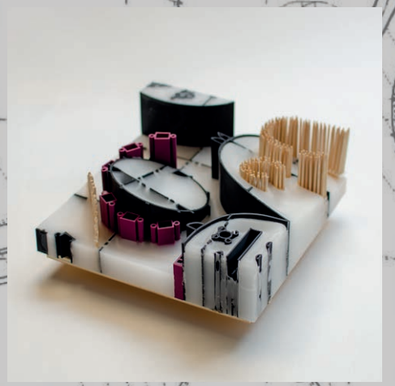

## 3D Render

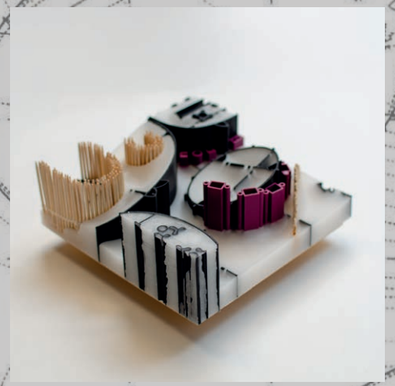


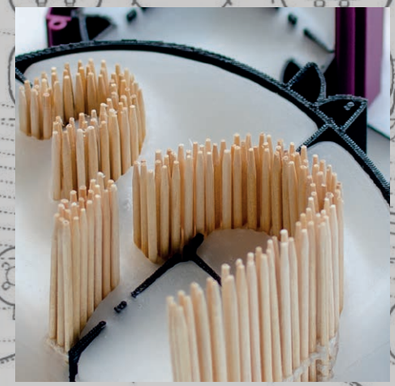












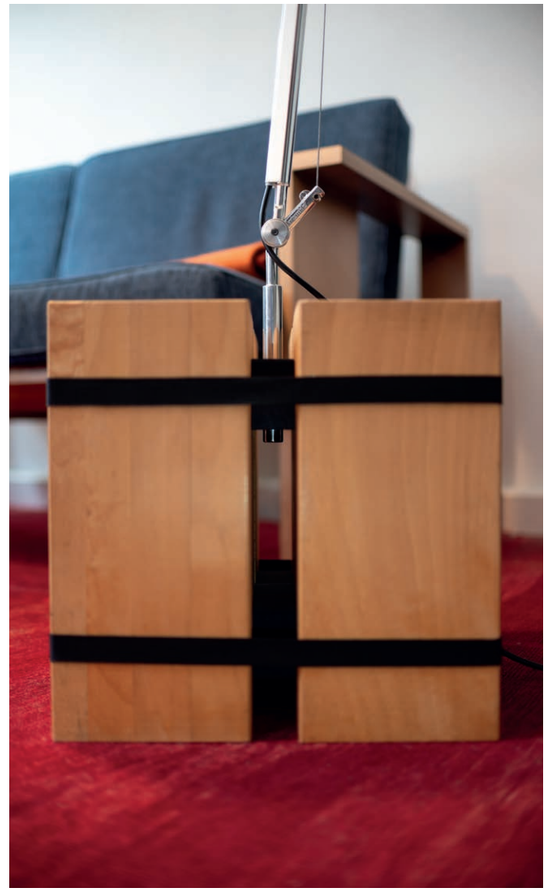
This architectural material study explores a fragment of the Rolex Learning Center, designed by SANAA for the École Polytechnique Fédérale de Lausanne (EPFL) in Switzerland. Starting from a square cutout of the building's original floorplan, the project reinterprets this two-dimensional section into three-dimensional space through an iterative model-making process.

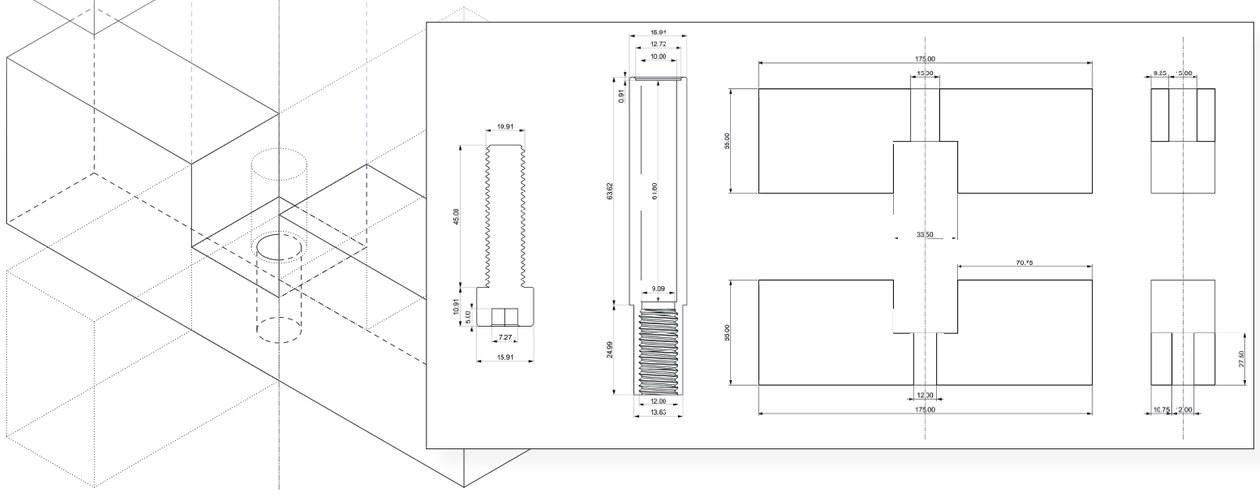
Using paraffin and gypsum as primary materials, the study investigates how spatial qualities can shift through abstraction, reduction, and transformation. Certain architectural details are preserved, others intentionally omitted, allowing new relationships between interior and exterior spaces to emerge. Through a sequence of evolving models, the project moves beyond mere representation, becoming a spatial exploration of materiality, form, and perception.

By manipulating the physicality of the models, the reinterpretation aims to capture the fluid, open nature of SANAA's design while introducing new readings and architectural possibilities within the given framework.

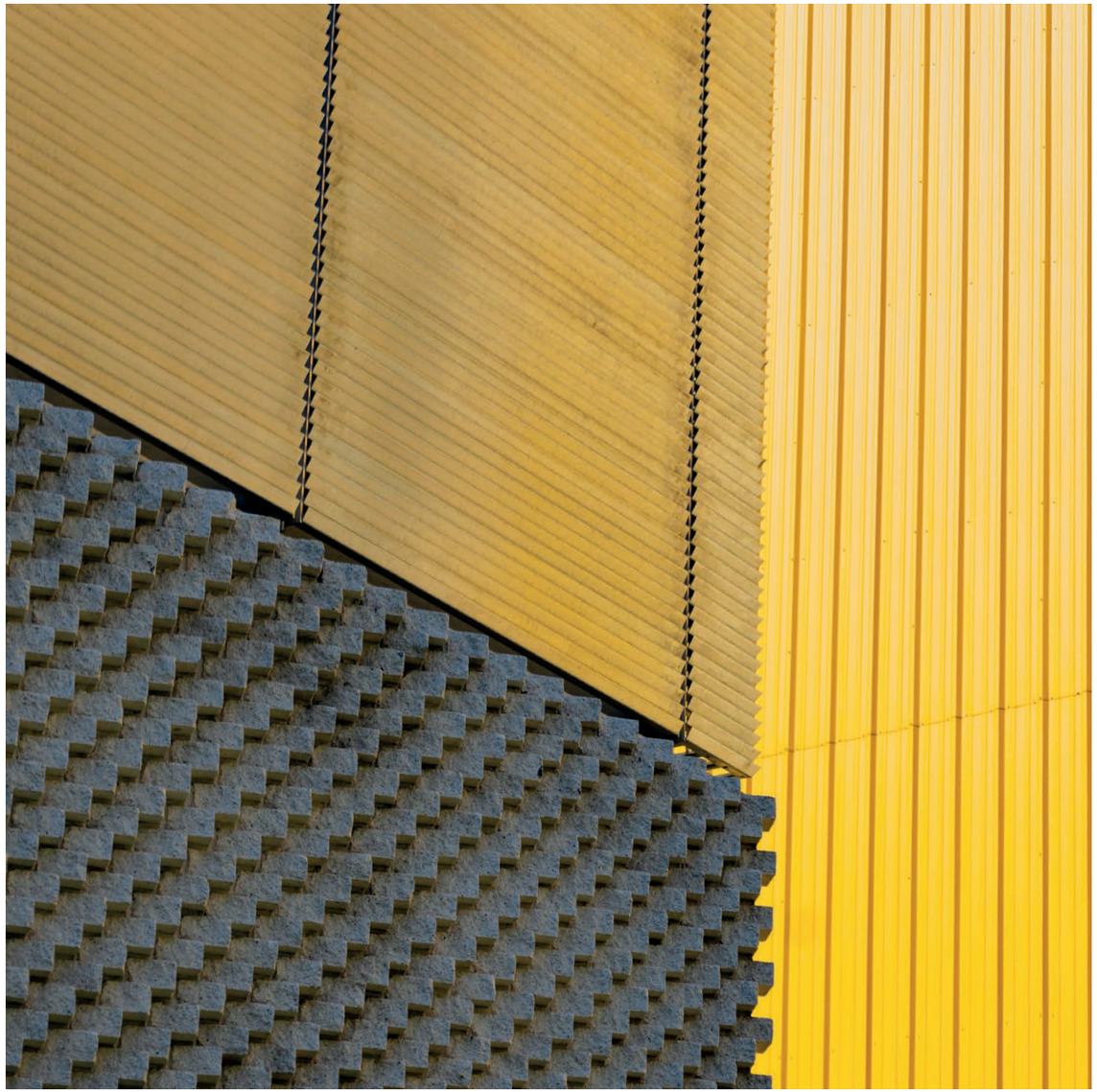
## Tololith | personal project | 2025

Previously, I had cast a base for an Artemide Tolomeo as a table lamp, which no longer fulfilled my needs. So I took on the task of transforming it with a new base into a standing lamp for reading and coffee table purposes. As a starting point, I upcycled four beech cubes from an old table I had lying around. These provide a solid, timeless, brutalist base. The idea of a completely non-permanent, non-destructive, easily assembled and disassembled structure led me to a grid system using the four blocks. They are spaced apart and simultaneously hold two floating wooden crosses in the center, which are simply pressfit into one another and held in place solely by two tension belts. The top section features an aluminum tube with a negative profile to hold the lamp's fixture pin. A bolt with the same outer diameter extends the cylinder vertically through the cross, adding tension via a custom thread. The solid, monolithic appearance of the blocks, combined with the visually floating, polished lamp separated by the dark-stained crosses preserves a sense of lightness and delicacy in the overall design.



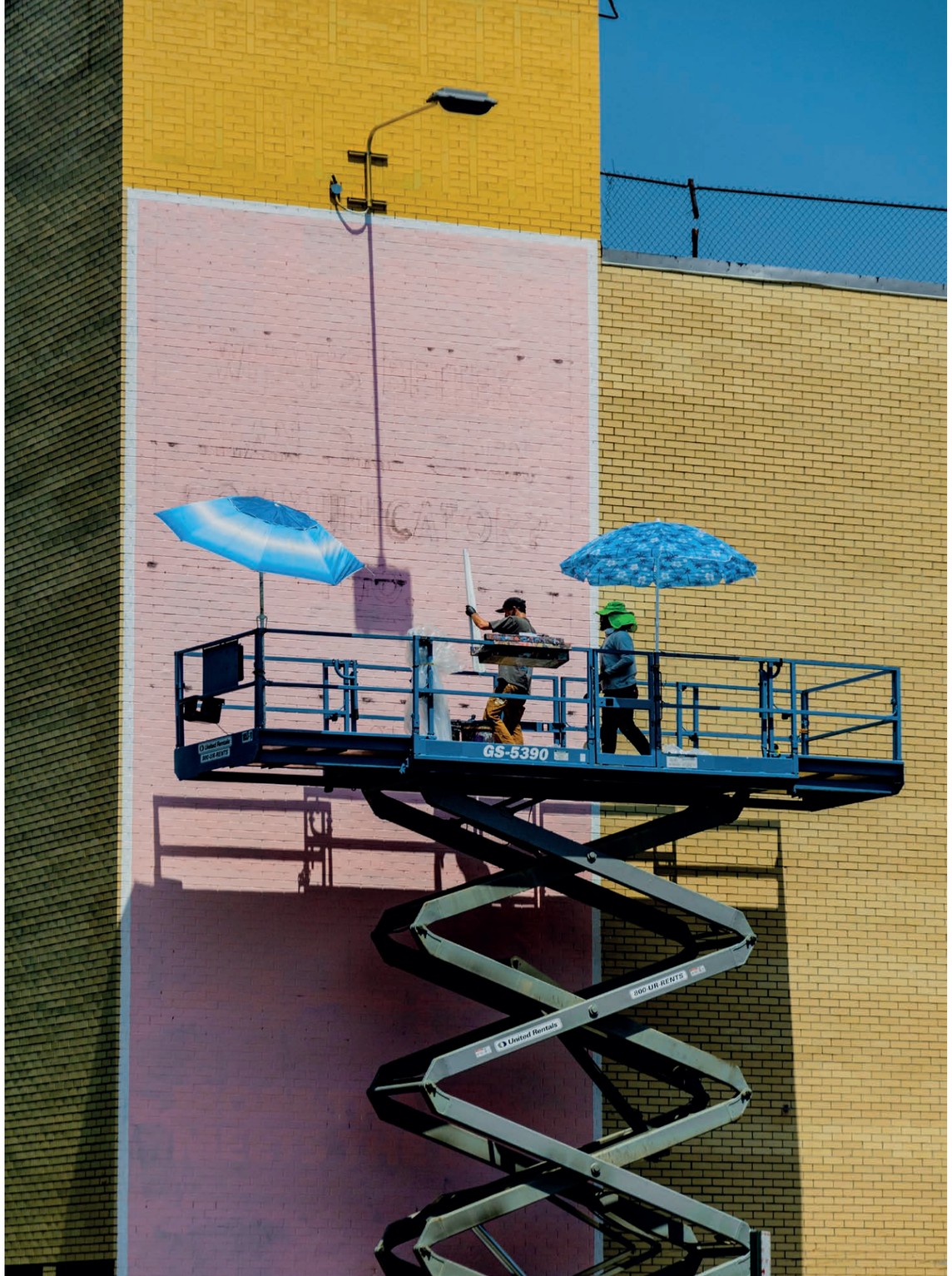


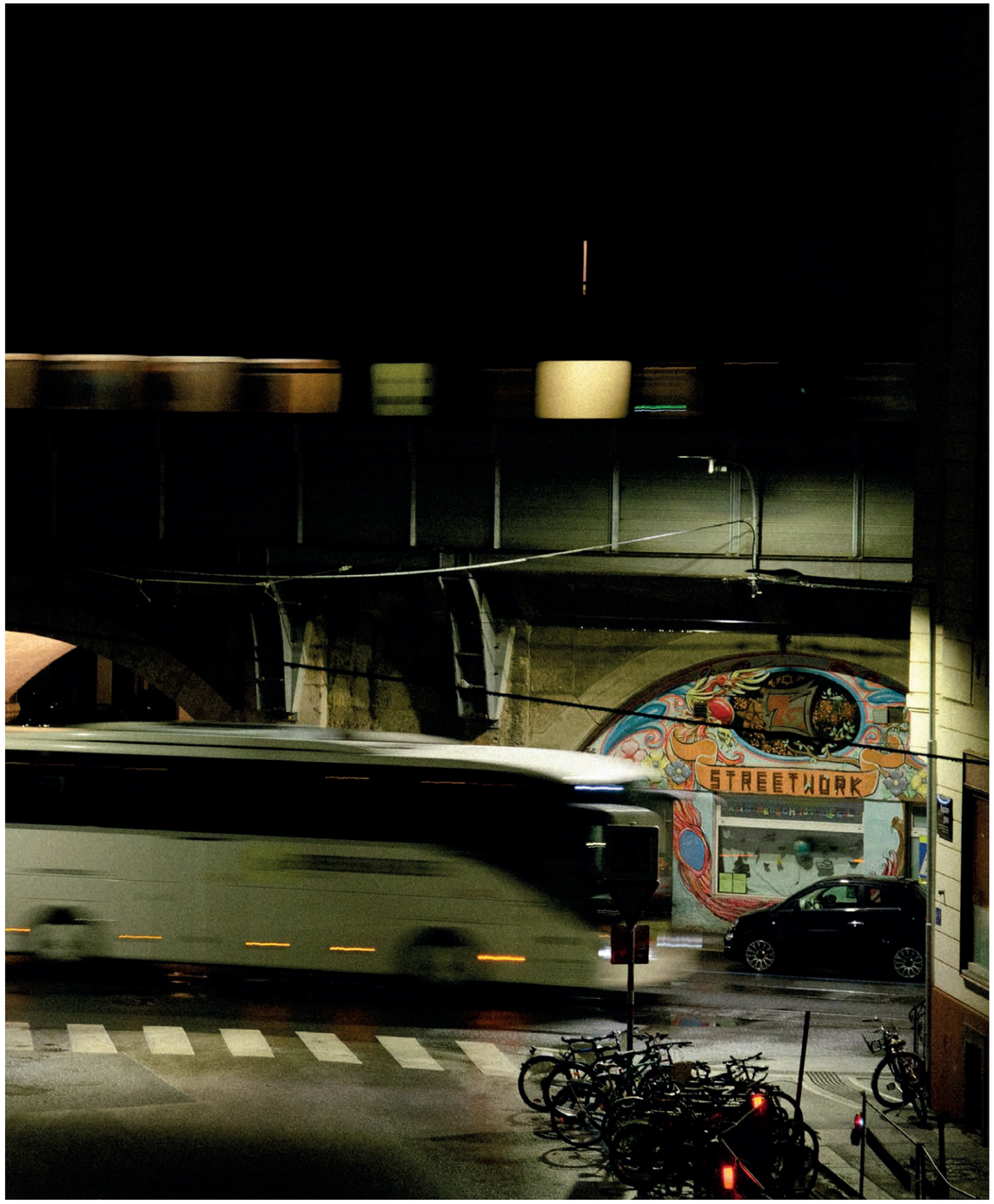
**Visual Anchors | photography | 2023**

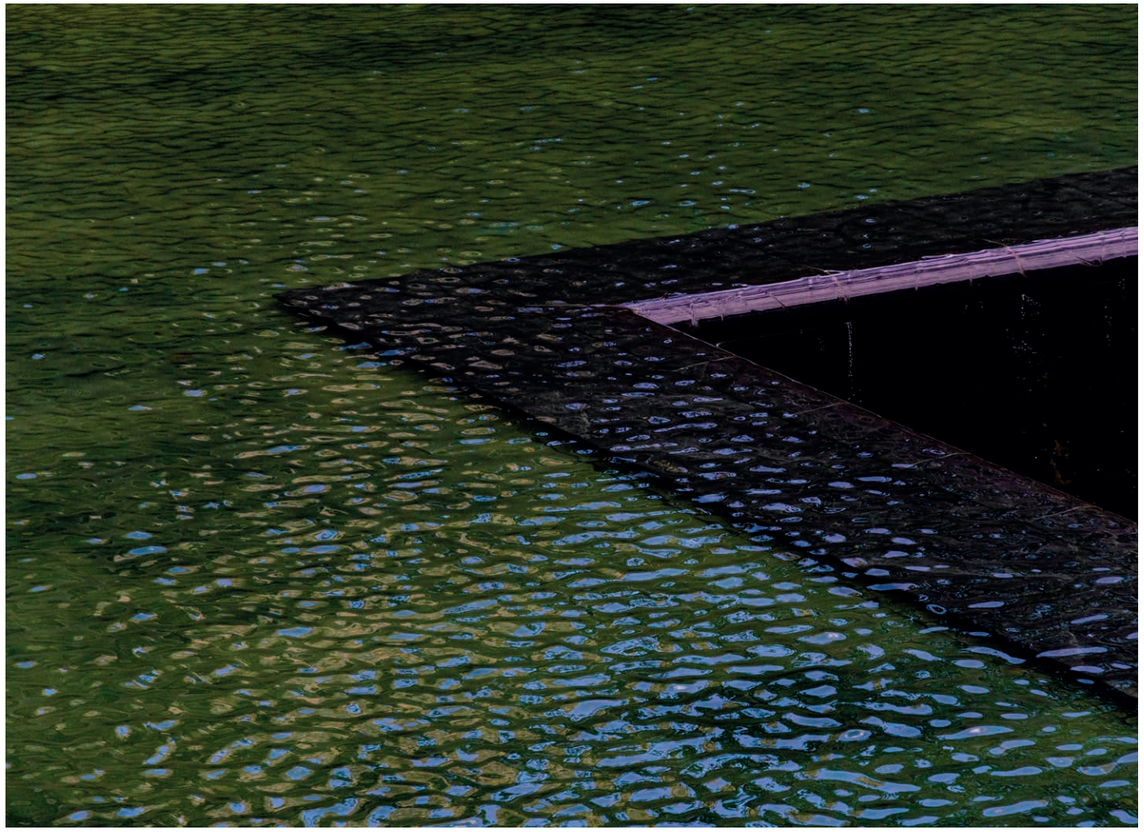


My approach to photography explores its potential as an expressive art form beyond documentation. The focus on framing and combining everyday scenes in a way that transforms them into visually and conceptually engaging images. Key to my composition is the use of directional elements and guiding lines, which not only lead the viewer's eye through the frame but also shape the emotional tone of the image. These elements, along with deliberate choices in color, shape, and compositional anchors, enhance the overall mood and narrative depth—creating photographs that are both aesthetically strong and open to interpretation.






STREETWORK



Zeno Kraus
+49 151 56428497
zeno@phk28.de